

# AMERICAN ARTIST

APRIL 1945

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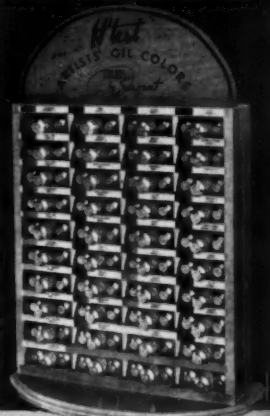
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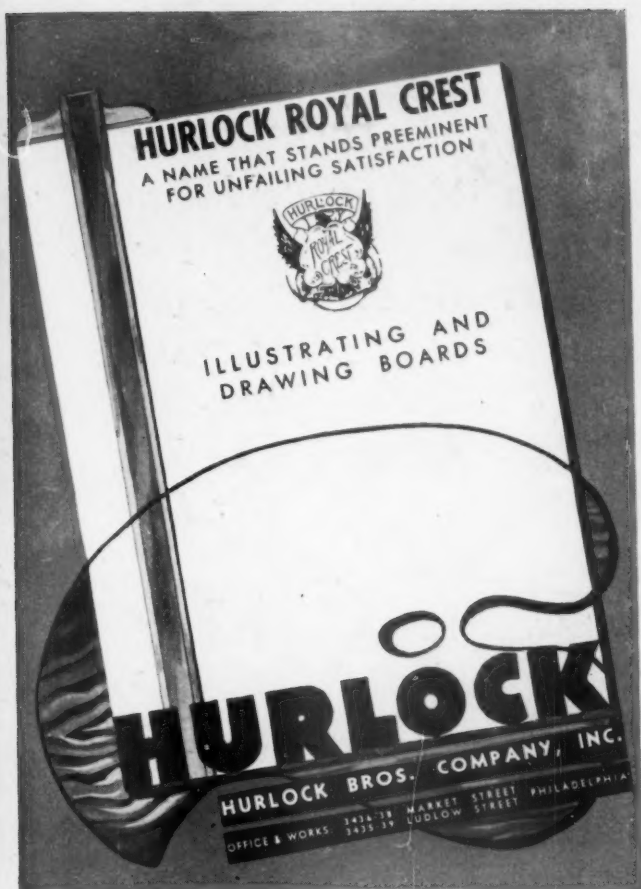
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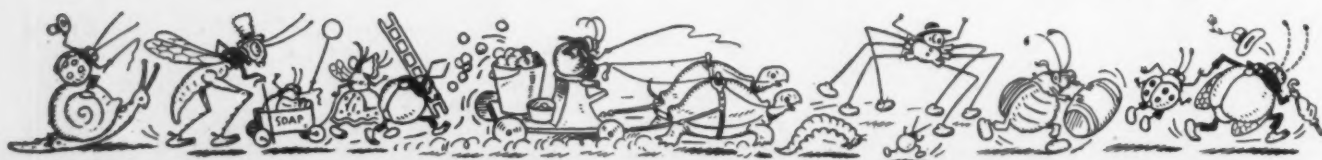
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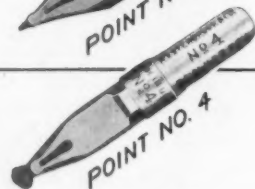
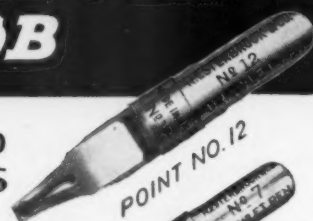
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## 2 American Artist



## Notes and Footnotes

### Imported Engravers

It has just been reported in the public press that our government is bringing foreign engravers (Chinese) to Washington to work on our paper money. The newspaper goes on to say that this will be a threat to our security as this move will reveal our secrets and promote counterfeiting!

The United States has about the most mediocre currency in the world from the standpoint of design which reminds us of the criticism made by the distinguished American designer, W. A. Dwiggins, some time back. He developed his thesis in a little tract of 34 pages entitled "Towards a Reform of the Paper Currency." It created quite a stir among artists but hardly a ripple in Washington where the Bureau of Printing and Engraving continues to function in its Victorian style.

### Norman Price Discovers Beauty!

There are a million opinions as to what beauty is. In the papers, a few days back, a tattoo-artist was enthusing about how beautiful he had made several ladies, by tattooing them, top to toe, with cowboys, horses, peacocks, snakes and whatnot, all over them. And that guy thinks they are now beautiful.

Robert Henri thought that character was beauty. Even a very ugly man with character could be beautiful. Some of these very modern artists, in their paintings, slice the dear ladies' faces in two, slip one eye up-top, or down by a shoulder blade, till the dizzy spectator begins to wonder whether it is he or the artist who is crazy. Yet there is a beauty complex behind it all somewhere.

There is one thing that is always beautiful to an artist: that blank sheet of new white paper. Last drawing was not so hot. You come back to the studio with the blues. Then you spy the white sheet. Hope smiles at you over the shoulder. A glowing bubbles up in your breast. Beauty lives in that white sheet of paper. It's fine to be alive. This drawing is going to be that masterpiece. Hope springs eternal in the artist's breast.—Norman Price in *Society of Illustrators Bulletin*.

### Goudy Honored

On March ninth, Dr. Frederic W. Goudy, dean of American printing, was given a dinner in New York City to celebrate his eightieth birthday.

It was in 1903 that Goudy established the *Village Press* in company with his wife, Bertha, and Will Ransom. Since that far-off year Frederic Goudy has devoted himself unstintingly to the art of printing. More than one hundred type designs are from his hand. Of these, perhaps *Goudy Oldstyle* is the best

known while *Deepdene* is regarded by many critics to be one of his finest designs.

Several years ago Goudy's old mill at Marlborough, New York, containing a collection of a lifetime and some work in progress, was destroyed by fire. Such a tragedy would have flooded most artists. But not Fred Goudy. He went right ahead on the design for a new type face, proving thereby that he is a man worthy of honor and honoring.

### Sir Edward Johnston

Notwithstanding that many books on lettering have been written and published during the past forty years, the bible of them all is *Writing and Illuminating and Lettering* by Sir Edward Johnston. It was first published in 1906, and although edition after edition has been exhausted, it is still kept in print by its publisher.

Delayed word of Mr. Johnston's death at 72 has just been received. It occurred on November 26, 1944, at his home at Ditchling, in Sussex, England. His numerous admirers and friends in America will consider his passing a personal loss.

### From a French Hospital

Dear Sirs:

In spite of everything my much cherished copy of AMERICAN ARTIST has been arriving with little or no delay. I received my last copy just after I received my wounds and it certainly was a stimulant.

Cpl. Patrick Flammia

### Art Appreciation

When Whistler's portrait of the *Mother* was exhibited in Philadelphia and New York in 1881-82, it could have been bought for one thousand dollars, and not a gallery or a collector made a move to purchase it. Ten years later it was acquired by the French Government for the Luxembourg, on the advice of M. Clemenceau. Whistler's delight in the honor was so great he was contented to accept the modest sum of four thousand francs.

A few years ago, when the *Mother* arrived in Chicago for showing at the World's Fair, it was insured for a half million dollars and was met at the station by a military guard of honor! I can hear the scornful laughter of the master echoing down the corridors of time!

### Two for One

If you wish to enter your work for the "Portrait of America" competition and prefer the action of a combined jury rather than the action of either the modern or conservative jury, you may have this privilege. Simply affix both the yellow and grey cards to the back of your canvas.

Prominent Artist Users of Strathmore...No. 35 of a Series



*Harris on Cady*  
the "Peter Rabbit Man"  
likes to work on

## STRATHMORE

His etchings are in the Library of Congress and the New York Public Library and he is represented in the Metropolitan Museum and other collections. His World War I cartoons are classics. His paintings of New England and the Carolinas are vigorous, colorful, modern. But perhaps his greatest appeal lies in the more than 10,000 drawings which he has made of adored Peter Rabbit.

Cady remembers one of his first drawings, made on Strathmore paper in his father's general store in Gardner, Massachusetts. Ever since, he has preferred to work on Strathmore...finds its responsive quality perfectly adapted to many techniques. You, too, can work with ease, speed and efficiency on Strathmore.



Since paper is one of the most critical wartime shortages, the supply of Strathmore Artist Papers is now and probably will continue to be limited for the duration

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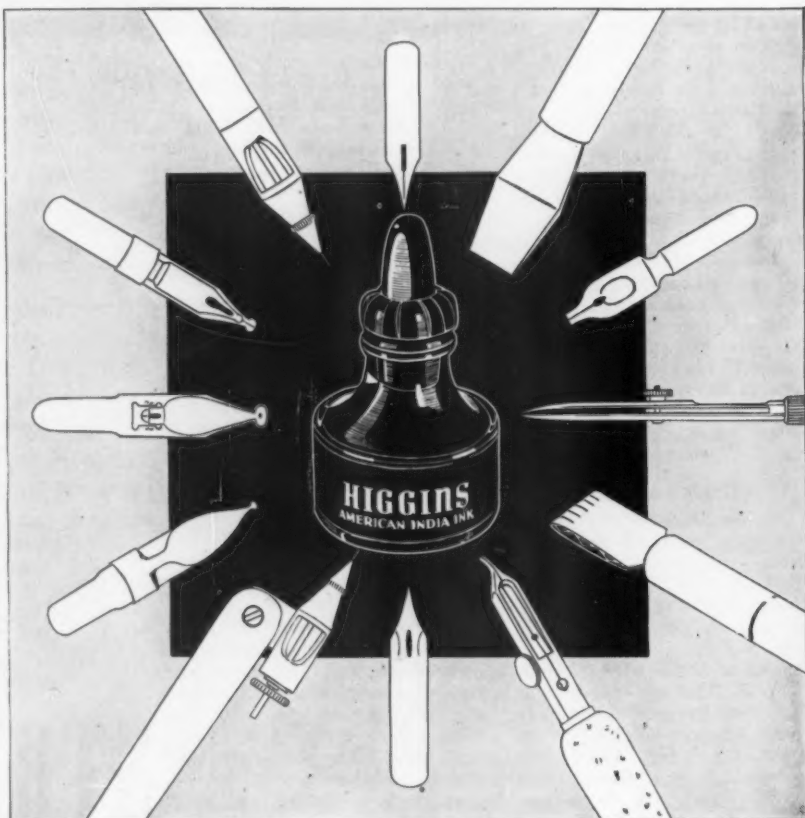
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# American Artist

Vol. 9 APRIL 1945 No. 4

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# BULLETIN BOARD

Please send notices to Eve Brian, Bulletin Board Editor, 330 W. 42nd Street, New York 18, New York.

## WHERE TO SHOW

**ALBANY, N. Y.**, Albany Inst. of History & Art. Apr. 25-June 3. 10th Regional Exhibition, Artists of Upper Hudson. For artists living within 100 mi. radius of Albany. Mediums: oil, watercolor, pastel & sculpture not previously shown at the Albany Institute. No fee. Jury. Purchase Prize. Works due Apr. 14th. For prospectus: John D. Hatch, Jr., Dir., Albany Inst. of Hist. and Art, 125 Washington Ave., Albany 6, N. Y.

**BRISTOL, VA.**, Virginia Interment College. May 8-29. 2nd Annual Regional Show. For artists of Va., Tenn., W. Va., Ky., & N. C. Mediums: oil & watercolor. Jury. Prizes. Entry cards due Apr. 10; works, Apr. 24. Prof. C. Ernest Cooke, Va. Interment College, Bristol, Va.

**CANTON, OHIO**, Canton Art Institute. May 1-31. 12th Ann. May Show. For present & former residents of Stark & adjoining counties. All mediums. Fee: \$1 to non-members of the Institute. Jury. Prizes. Entry cards due Apr. 10; works, Apr. 18-19. Mrs. H. R. Schaffner, Sec'y., 1717 Market Ave., N., Canton 3, Ohio.

**CHICAGO, ILL.**, Art Inst. of Chicago, June 7-Aug. 19. 49th Ann., Artists of Chicago & vicinity. For artists of Chicago and 100-mi. radius. Mediums: oil, sculpture, watercolor, drawing, prints & adv. art. No fee. Jury. Prizes: \$1,950. Entry cards due Apr. 9; works, Apr. 17-24. Frederick A. Sweet, Art Institute of Chicago, Chicago, Ill.

**GREENSBORO, N. C.**, Weatherspoon Art Gallery. Nov. 5-30. 2nd Ann. Internat'l Textile Exhibition, art department of The Woman's College. Awards of \$500 will be made in two principal divisions of original designs: woven textile; printed textiles—4 purchase awards in each. Entry blanks by Sept. 18; exhibits, Sept. 25. The Woman's College, Greensboro, N. C.

**FLINT, MICH.**, Flint Inst. of Arts. Apr. 26-May 27. For artists of Flint. All mediums. No fee. Jury. Prizes: \$800. Works due Apr. 19. R. B. Freeman, Dir., Flint Inst. of Arts, Flint, Mich.

**INDIANA, PA.**, State Teachers College. Apr. 28-May 28. 2nd Ann. Cooperative Art Exhibition. For all American artists. Mediums: oil & watercolor. Fee: \$2. Jury. Purchase prize: \$350; also War Bonds \$100. Entry cards due Apr. 10; work, Apr. 20. Orval Kipp, Dir. Art Dept., State Teachers College, Indiana, Pa.

**IRVINGTON, N. J.**, Irvington Free Public Library. Apr. 30-May 25. 12th Ann. Irvington Art & Museum Assn. For all American artists. Mediums: oil, watercolor, black & white, sculpture. Fee: \$1. Jury. Prizes. Entry cards & works due Apr. 18-20. May E. Baillet, Sec'y, Irvington Free Pub. Library, Irvington 11, N. J.

**JERSEY CITY, N. J.**, Jersey City Museum. May 7-28. Painters and Sculptors Society of New Jersey. Ann. Exhibition. For all artists. Mediums: oil, sculpture, watercolor, gouache, pastel, black and white. Fee: \$3.50 for non-members. Jury. Prizes. Entries due Apr. 30. Ward Mount, 74 Sherman Place, Jersey City, N. J.

**LAGUNA BEACH, CALIF.**, Laguna Beach Art Gallery. May 1-30. 4th Nat'l Print. & Drawing Exhibit. For all American artists. Mediums: lithograph, etching, engraving, drawing, etc. Fee: \$1. Jury. Prizes. Entry cards due Apr. 20; works, Apr. 25. Geo. N. Brown, Exhibit Chmn., Laguna Beach Art Ass'n., Laguna Beach, Calif.

**MINNEAPOLIS, MINN.**, Walker Art Center. May 1-31. Minnesota Sculpture Group Exhibit. For present & past residents of Minn., N. & S. Dakota, Iowa & Wisc. All sculpture mediums: work of past 5 yrs. not previously entered in Minn. Sculpture Show. No fee. Jury. Preliminary photos by Apr. 1. Works by Apr. 15. Purchase prizes & awards. For entry cards: Alice Dwyer, Walker Art Center, 1710 Lyndale Ave. S., Minneapolis 3, Minn.

**NEW YORK, N. Y.**, Nat'l. Academy Galleries. Sept. 25-Oct. 13. Audubon Artists 4th Ann. For all artists in U. S. Mediums: oil, watercolor, pastel, prints, drawing & sculpture. Fee: \$3 for non-members. Jury. Prizes, awards, medals: \$1,000. For prospectus: M. M. Engel, 470 W. 34th St., New York 1.

**NEW YORK, N. Y.**, Riverside Museum. Apr. 27-May 29. Artists League of America Annual Exhibit. For members. (Membership \$4). Fee: \$2.50—2 entries, 1 to be circulated in New York City. No jury. No prizes. Entry cards and works due Apr. 1. Artists League of America, 13 Astor Place, New York 3.

## WHERE TO SHOW

**NEW YORK, N. Y.**, Nat'l Academy Galleries. Apr. 21-May 19. Nat'l Ass'n of Women Artists, 53rd Ann. For members. Mediums: oil, watercolor, black & white, pastel & sculpture. Fee: \$1.50. Jury. Prize awards: \$13,000. Entry cards & works due Apr. 11. Miss Josephine Droege, Ex. Sec'y, c/o Argent Galleries, 42 W. 57th St., New York 19, N. Y.

**PARKERSBURG, W. VA.**, Fine Arts Center. Apr. 8-May 6. 7th Annual Regional Show. For present & former residents of W. Va., Ky., Ohio, Pa., & Dist. of Columbia. Mediums: oil & watercolor. Jury. Prizes: War Bonds. Entry cards due Mar. 26; works, Mar. 29. Fine Arts Center, 317 9th St., Parkersburg, W. Va.

**PHILADELPHIA, PA.**, The Sketch Club. Apr. 22-May 6. Annual Exhibition of Small Oils. For Philadelphia artists. Medium: oil. Fee \$1. Edw. C. Smith, 325 S. Camac St., Philadelphia 7, Pa.

**PHILADELPHIA, PA.**, Philadelphia Sketch Club. Apr. 8-21. Art Teachers Ass'n of Phila. 3rd Ann. For members only. Mediums: oil & sculpture. Mrs. Elizabeth L. Horter, 310 W. Horter St., Philadelphia, Pa.

**RIDGEWOOD, N. J.**, Ridgewood Municipal Bldg. Postponed to May 19-June 10. Ridgewood Art Assn., 10th Ann. Subject: "Portrait of Ridgewood." For all artists. Jury. Purchase prizes. Entry cards due Apr. 30; works, May 11-12. Mrs. Robt. D. Gatrell, 246 Mountain Ave., Ridgewood, N. J.

**TACOMA, WASH.**, College of Puget Sound. Apr. 15-May 6. Tacoma Art Assn. 6th Ann. For all artists living in Southwest Washington. Mediums: oil, watercolor. No fee. Jury. Prizes: War Bonds. Cards & works due Mar. 27-29. Frances Chubb, College of Puget Sound, Tacoma 6, Wash.

**TULSA, OKLA.**, Philbrook Art Center. May 1-31. Oklahoma Artists Annual Exhibit. For all Oklahoma artists. Mediums: oil, watercolor, prints. Fee: 50¢ per entry. Jury. Cash prizes. Entry cards & works due Apr. 24. Art Dir., Philbrook Art Center, 2727 Rockford Road, Tulsa 5, Okla.

**WASHINGTON, D. C.**, LIBRARY OF CONGRESS, 3rd Nat'l Pennell Fund Exhibit of Prints, May 1-July 1, in Library Galleries. For all printmakers. Entries limited to work issued since Mar. '44: handmade prints in any technique, black & white or color. Jury: John T. Arms, Stow Wengert & Library Chief of Prints. Purchase prizes: possible 35, totaling \$1,600. Entry cards due Mar. 15; prints, Mar. 31. Prints & Photograph Div., Library of Congress, Washington 25, D. C.

**ZANESVILLE, OHIO**, Art Institute. May 1-31. 4th Ann. May Show. For present & former residents of Zanesville & vicinity. All mediums. No fee. Jury. Small prizes. Entry cards Apr. 25; works, Apr. 28. Susan Swartz, Dir., Art Institute of Zanesville, Zanesville, Ohio.

## SCHOLARSHIPS & AWARDS

**ART STUDENTS LEAGUE OF NEW YORK:** Ann. out-of-town scholarship competition offers more than \$2,500. For all art students in the U. S. and possessions except in New York City. Work must be submitted by Apr. 10 for the season 1945-46. For application blanks: Student Aid Competition, Art Students' League of N. Y., 215 W. 57th St., New York 19.

**GUGGENHEIM MEMORIAL FOUNDATION** has appropriated \$200,000 for Post-Service Fellowships to students and artists in the Armed Forces for 1 year's research or creative work in fine arts. For U. S. citizens 25 to 40 years old. Must present plan for proposed study. Fellowships will be available for use after discharge from Service. Applications should be filed as early as possible. Henry A. Moe, Sec'y Gen'l, John Simon Guggenheim Memorial Foundation, 551 Fifth Ave., New York 17, N. Y.

**THE AMERICAN UNIVERSITY, WASHINGTON:** Two \$360 and three \$180 four-year scholarships in creative painting in career program leading to B.A. degree and certificate in Art Education. Course given at Phillips Memorial Gallery Art School under direction of C. Law Watkins. Art treasures of Washington utilized in program. For details and illustrated catalog: Pres. Paul F. Douglas, The American University, Washington 6, D. C.

**INDIANAPOLIS, IND.: JOHN HERRON ART SCHOOL:** Scholarships in sculpture, painting & commercial art will be awarded to high school graduates. Applicants must report in person Apr. 21. For prospectus: Art Assn. of Indianapolis, Pennsylvania & 16th St., Indianapolis, Ind.

## SCHOLARSHIPS & AWARDS

**MONTICELLO COLLEGE, ALTON:** Ten awards of \$400 each in any of the fine arts. For graduates of accredited high schools. Students must submit samples of their work and meet entrance requirements of the College. Applications & works due May 1. A. N. Sullivan, Dir. of Admissions, Monticello College, Alton, Ill.

**NEW YORK: CENTRAL PARK SCHOOL OF ART:** Twelve half-scholarships through competition to high school graduates: 3 each in Commercial Art, Fashion Illus., Story Illus. & Fine Arts. Those competing must bring samples of their work to the school on May 26th, 9 A.M. to noon; out of town students mail samples, with return postage, up to June 24. Arthur Black, Dir., 58 W. 57th St., New York 19, N. Y.

**UNIVERSITY OF ILLINOIS:** Kate Neal Kinley Memorial Fellowship provides \$1,000 for one academic year of study under program approved by Committee. Place of study may be in any approved educational institution or with an approved private master. Open to graduates of the College of Fine and Applied Arts of Univ. of Ill. and to graduates of other institutions of equal educational standing, whose principal studies have been in art, architecture or music. (Applicant must not be more than 24 yrs. June 1st.) Applications due May 1st. For details and application blanks: Mr. Rexford Newcomb, Chairman, Kate Neal Kinley Comm., Urbana, Ill.

**UNIVERSITY OF ILLINOIS:** Lydia E. Parker Bates Scholarship in Fine Arts provides scholarships in varying amounts for students, undergraduates and graduates in Art, Architecture, Architectural Engineering, and Landscape Architecture, who show promise in their field; who have superior academic records; and who cannot attend the University without financial aid. Grants good for 1 yr.; may be renewed. Applications should be filed with the Dean, College of Fine and Applied Arts, 110 Architecture Bldg., Urbana, Ill.

**SYRACUSE UNIVERSITY:** The College of Fine Arts announces the following scholarships to be granted by competition on July 15: Art, one \$400 and four \$200 scholarships; Architecture, one \$400 and four \$200 scholarships. Entries due July 2. Applications due before June 30. Dean H. L. Butler, College of Fine Arts, Syracuse Univ., Syracuse, N. Y.

## COMPETITIONS

**ARMY ART CONTEST** for Army personnel in the U. S. will be sponsored by Special Services Div. and will culminate in an exhibit at the Nat'l Gallery in Washington, D. C. in July. Every Army post in the U. S., including Army Hospitals, will choose representative work to be included. All mediums. Entry blanks & information may be secured from Special Service Officers at Army posts.

**LIMITED EDITIONS CLUB:** 3rd Book Illustration Competition. For all American artists—professional or amateur. All mediums. (For details see pages 28-29, February 1945 AMERICAN ARTIST). Prizes total \$12,000. Entries before July 1. All correspondence & entries to George Macy, The Limited Editions Club, 595 Madison Ave., New York 22, N. Y.

**"PORTRAIT OF AMERICA"**—2nd Ann. Competition: sponsored jointly by Pepsi-Cola & Artists for Victory. For all artists in U. S. & Pos. Mediums: oil & tempera. Jury: Dual or Regular as preferred. Prizes: 20, total \$15,250; no purchase prizes. Work due Apr. 1-15. For details: Portrait of Amer. Competition, Artists for Victory, Inc., 101 Park Ave., New York 17.

**SPERRY MEMORIAL COMPETITION:** Sperry Gyroscope Co. and Alumni Ass'n of Amer. Academy in Rome collaborative competition will seek design for memorial to Dr. Elmer Sperry. Teams of 2 or 4 representatives of architecture, landscape architecture, painting & sculpture may compete. Closing date May 14. Prizes: \$1,300. American Academy in Rome, 101 Park Ave., New York 17.

**McCANDLISH AWARDS** for best poster designs are being planned for 1945; prizes \$1,000. For all American artists and art students. H. A. Speckman, McCandlish Litho. Corp., Roberts Ave. & Stokely, Phila. 29, Pa.

**K-9 MEMORIAL FOR DOGS KILLED IN SERVICE,** World War II, will be erected in Washington, D. C. An award of \$500 will be given for design chosen for the memorial. Ideas or sketches due Apr. 30. Harry Miller, Ex. Sec'y, Gaines Dog Research Center, 250 Park Ave., New York 17.



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Left:  
YOUNG BLUEJAY  
an etching by  
Charles E. Heil

★

Below:  
YOUNG CHICKADEE  
an etching by  
Charles E. Heil

## *Etchings and Drypoints of Birds by Three American Printmakers*

In these six intaglio prints by three New England printmakers, we present likenesses and contrasts.

The first two artists—Charles E. Heil and H. E. Tuttle—have really produced portraits of their subjects. Appropriate branch and tree forms have been introduced to give each bird a setting and to provide a comparative scale. It is successful delineation of form so carefully produced that even the feather textures would be acceptable to an ornithologist. And though etching as a medium is capable of great freedom, Mr. Heil has disciplined his line to such an extent that his work has more the character of engraving than etching. Mr. Tuttle, on the other hand, in using the drypoint process, has capitalized on its rich burr to make those velvety accents which appear to advantage especially in his plate of the *Young Crow*. His line is generally more spontaneous than Heil's.

It is interesting to observe how the prints of some artists tend to resemble the manner of formal sculpture while others are so unmistakably the works of painter-etchers. In the first category we may place the meticulously executed etchings of Charles E. Heil and in the second, the vigorously drawn prints of Frank W. Benson. Tuttle's drypoints lie between the two. His *Young Crow* is similar to Heil's in composition and design while *Drumming Grouse* has more in common with Benson's *Reflections*.







## REFLECTIONS

a drypoint by

Frank W. Benson

The prints by Heil and Tuttle, due to their decorative arrangements, have a natural kinship with oriental woodcuts and brush drawings of similar subject matter.

The two prints by Frank Benson provide a marked contrast to the prints of the other two artists.

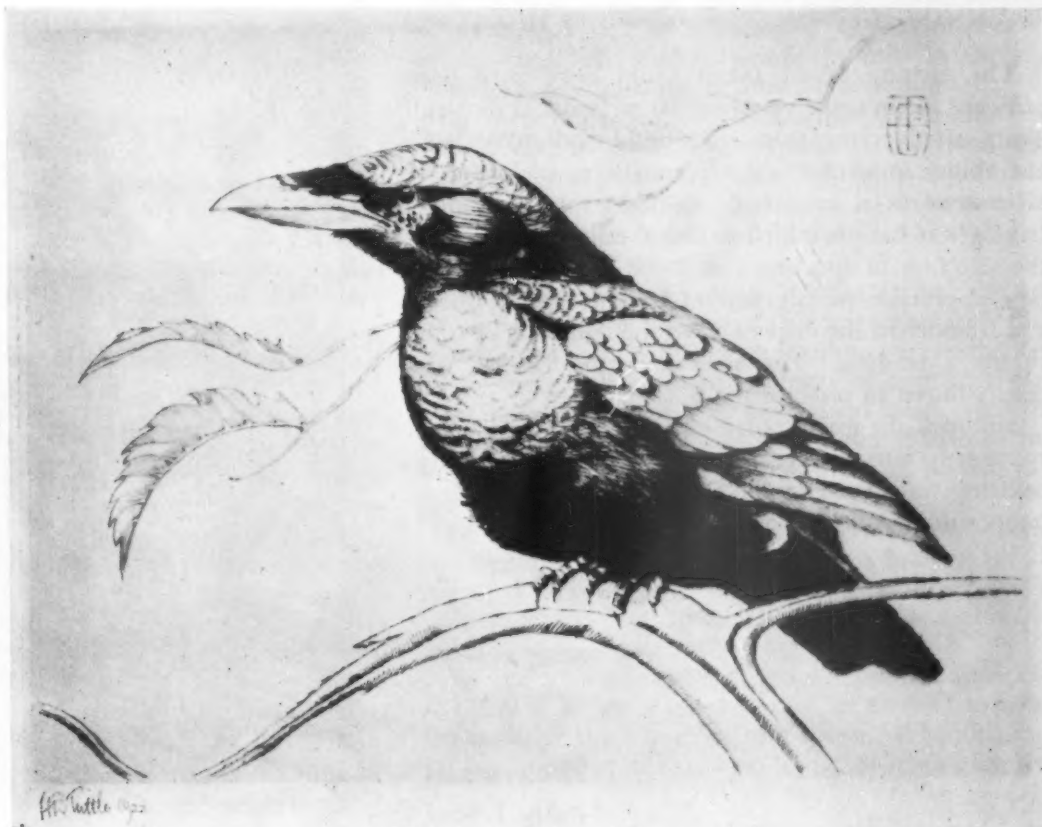
The reason for this lies in the fact that Benson, more than they, is less conscious of his medium. He seems more concerned with sharing a visual experience than in creating a perfect print; more interested in the habits and liveliness of his feathered friends than in detailed rendering of their bodily form.

*Reflections* is a superb example of the drypoint process wherein the engraver has completely exploited the "color" possibilities of his subject to the fullest through the use of the burr. Here the sensitive and nervous line creates a shimmer that gives one the feeling of movement and even the sensation of the sound of quietly lapping water. For those interested in technique, note the difference in texture between the marsh in the print *Dawn* (on page 10) produced by etching, and the marsh in *Reflections* created entirely by drypoint engraving.

## YOUNG CROW

a drypoint by

H. E. Tuttle





DAWN *An etching with drypoint by Frank W. Benson*

DRUMMING GROUSE *A drypoint by H. E. Tuttle*

The etching called *Dawn* could only have been achieved by an artist very familiar with ducks in flight. Years of observing from duck-blind and marsh plus the ability to "freeze" on a plate the most difficult of all movement—a solid body in flight through space—have given Benson's bird prints a unique position in the affection of sportsmen and collectors alike. Note how impressionistically Benson has created the locale and silhouetted the ducks against the light as they come in for a landing. The lines are cross-hatched and deeply bitten to produce the black accents.

Although the major portion of this print was etched, apparently after one or more good "bites," some dry-pointing was added in the sky area, giving the whole composition its final "oomph."



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## Harrison Cady

When Harrison Cady was a wee lad his father took him out into the fields and upturned a stone with the toe of his boot.

There, in the dirt, lay buried treasure. A fortune really! A tiny black beetle—priceless legacy as it turned out, for a boy with the strange genius of Harrison Cady.

There must have been something humanly suggestive in the antics of the creature scurrying about to find sanctuary in the damp earth. At any rate, years later, a whole family of beetles, grotesquely garbed in human habiliments, hopped right out of Harrison's subconscious in the hour of his greatest need. He reached for his pen in this crisis, made a batch of beetle cartoons. These, submitted to the old *Life* magazine, started the struggling young artist upon a highly successful career. The beetle, henceforth, and all the humble creatures of field and forest were to become the comical inhabitants of a graphic world created for the entertainment of two generations of children—grown-ups too.

Young Cady was quite at home in the company of his entomological and mammalian actors for he had received almost his entire education from an ardent naturalist, his father. The great outdoors was his classroom, all its wild life, the curriculum. The master could hardly have dreamed that this fresh air university was fitting his pupil for both fame and fortune.

But that is precisely what was happening. Cady, in time, took his place in a galaxy of stars in the illustrative firmament, to remain virtually constant throughout a long lifetime. Not a star of first magnitude perhaps, yet a luminous one, still twinkling in the heavens today after the peak of greatest brilliancy—the years when he drew for *Life*.

Cady, to date, has made over 10,000 illustrations for

Thornton Burgess' *Nature Stories* now seen as a New York *Herald Tribune* syndicated feature. He has illustrated many books on the adventures of Peter Rabbit, Reddy Fox, Johnny Chuck, et al. Weekly, for twenty-three years, he has done a Peter Rabbit page for the *Tribune's* colored comic section. It is not strange that Harrison Cady is known to the millions merely as the "Peter Rabbit Man," or that only in the limited reaches of professional art he is esteemed as a talented and serious artist who etches, paints, exhibits in the big shows and is represented in museum collections.

Harrison Cady was born in Gardner, Massachusetts, in 1877 and lived there throughout his boyhood and adolescent years. He was provided with a grammar school education. That appears to have been quite adequate since his father, as I have said, was a kind of Mark Hopkins University.

In addition to those walks in the fields where the boy was introduced to the insects, birds and animals that were to become his stock in trade, there were enchanted hours spent with his father's library of over 1,500 volumes behind a counter in his general store. Here he got on speaking terms with the heroes of history and literature and developed an enduring passion for reading.

Of art influence or instruction the town of Gardner was barren, although Parker Perkins, a local artist, did supply a measure of incentive by allowing the boy to visit his studio and copy pictures. But Cady never set foot inside an art school.

By the time he was eighteen his savings amounted to thirteen dollars, a sufficient sum, he decided, to grease the ways for the launching of a career. With this capital in the pocket of a new store suit, he set out for New



Typical Harrison Cady illustration from the old *Life* magazine

Old Professor Owl: I'M GREATLY SURPRISED, WILLIE SNAKE; YOU HAVE BEEN IN THE CLASS THREE MONTHS AND YET YOU ARE UNABLE TO MULTIPLY.  
Willie: WELL, YOU KNOW, TEACHER, I AM ONLY A LITTLE ADDER.

York wearing a flat-crowned derby and carrying a telescope bag. At New London he got the Sound steamer that, the next morning, set him down on the Canal Street pier.

A newspaper advertisement directed him to a rooming house on Ninth Street, where he was welcomed by a slatternly woman and domiciled in a small attic room without windows other than a skylight cut in the ceiling. Of heat there was none except that which came up the stairs, flavored with stale cooking odors.

Cady's first professional work was done for *Truth*, a magazine that competed with the then popular *Life*. This commission, a set of decorative initial letters, netting sixty dollars, was followed shortly by a connection with McLaughlin Bros., publishers of children's books. The work included a set of silhouette decorations and other drawings for a Mother Goose and paid what Cady considered a princely sum.

By dint of frugal living—Harrison was now able to deposit \$500 in a bank on the corner of Eighth Avenue and Fourteenth Street—he moved to Greenwich Village into a \$16-apartment that provided sufficient quarters for two, his mother having come to him upon her husband's death.

The McLaughlin connection came to an end at the beginning of the 1907 depression, when free-lancing was hazardous, and Cady had some anxious moments. But an opening on the *Brooklyn Daily Eagle* came in the nick of time. He went to work at \$20 a week as a newspaper artist covering crimes, fires, dog shows and social events with his facile pen. No better school for draughtsmanship has ever been devised.

After four years of this grueling work—there were only three holidays during a year—he got pretty well fed up with the job. And those fascinating beetles of boy-

hood memory started creeping around in his imagination. Finally they took graphic form in that series of pen sketches which were submitted to *Life*. The magazine bought three of them for \$90 and continued for five months to accept occasional drawings. Then, at the age of twenty-four, Cady was invited by John A. Mitchell, the editor, to join the publication's staff.

It is characteristic of the man that, elated as he was by this triumph, he was fearful of giving up his salaried job on the *Eagle*. He knew the discomforts of insecurity. Suppose the well of his imagination should dry up, or at least flow but meagerly!

But the decision he made was a foregone conclusion. It led to a felicitous connection with one of America's great magazines. He found himself in a company of such illustrative notables as C. D. Gibson, T. S. Sullivant, Wm. H. Walker, Otho Cushing, Angus MacDonald and Orson Lowell.

Cady's contributions to *Life* were by no means limited to the comical antics of bugs and rabbits. He has been crusader as well as comedian. His pictorial commentaries upon serious problems of the day were frequent full-page, sometimes double-page, features. During the first World War he enlisted his pen against the Kaiser in a series of powerful cartoons. Many drawings of this period also reveal his alarm at the despoiling of the countryside by billboards and hot-dog stands that, with the advent of the automobile, were springing up along the highways.

But Cady is, fundamentally, a humorist. He is at his illustrative best when there is a twinkle in his eye and nonsensical fantasies are taking shape on his board. It was his zoological extravaganzas that brought him fame. They were widely reproduced in many publications, often in full color on magazine covers and on



"A Family in Germany that hasn't lost a member"  
Double page cartoon by Harrison Cady drawn for *Life* magazine in 1917

children's pages in *Good Housekeeping*, *Ladies Home Journal*, *Country Gentlemen* and the *Saturday Evening Post*. Those of us who were brought up on *St. Nicholas* will remember Cady as one of our great heroes of pen and brush.

Cady's cartoons, all his drawings indeed, have been characterized by the most meticulous execution, elaborate scenes being filled with infinite detail—something going on all over the place. He loved to represent an entire town or the whole countryside alive with insects dressed and acting as foolish as do their human prototypes.

These drawings, it can be seen, represented prodigious labor. "That is what Mr. Mitchell wanted and was willing to pay for," said Cady. "You put the work in," he often told me, "and I'll put the money in." And he did. He kept upping payments for my drawings."

Although Cady's income was now in the five-figure bracket, prosperity did not tempt him into extravagance. He continued to live modestly and his savings were carefully invested. All his life Harrison has been money-conscious. Since boyhood when he tasted poverty he has thought things out in terms of what they cost. When, as a young man, he was startled to learn that a wealthy acquaintance had spent \$2,000 merely to welcome a new baby into the family, he asked his mother about his own C.O.D. charges. Dr. Parker's fee, he learned was seven dollars. A neighbor who came in to help for one week was paid three dollars and keep. Harrison, ever since, has lost no appropriate op-

portunity to brag about being a "ten dollar baby." That, by the way, will be the title of an autobiography upon which he is leisurely working.

Cady estimates that his father did not spend over \$800. on him altogether. Comparing notes with a younger man whose education alone had cost \$10,000, he reminded the youth of the tremendous responsibility for yielding a return commensurate with such an investment.

"Poverty was my legacy," says Cady, "and I have ever been grateful for it. Poverty teaches great lessons so many fail to learn. To an eager mind it reveals that most of the best things in life have no price tags on them. When as a lad I arrived in New York I was at once impressed by the pleasures and opportunities that were to be had on an empty purse in the great city. There were the wonderful museums filled with the wealth of the world; there were the art galleries and the fine shops. In the auction rooms one could sit without a dollar in pocket while pictures, sculpture, objects of art—many and sundry products of men's genius—were exhibited for everyone's inspection. And in New York with its cosmopolitan population one could watch the world go by. The poorest boy could stroll in Central Park and gaze at the fine turnouts—prancing horses, grand ladies, liveried coachmen with highbred dogs running behind. Yes, New York was, for me, the land of heart's desire, an inexhaustible treasure house to be explored and possessed. And most of it to be had for the asking."



*Wounded*

*Whale*

25 x 30



As a result of continuous exploration throughout the years, the great metropolis has indeed been possessed by Cady as few possess it. He can talk for hours about its history, its famous men and women, its opportunities. His memory of all he has read and experienced is phenomenal: the past appears to be as vivid for him as the present. A walk with him up Fifth Avenue is a historical travelogue. Central Park and its environs he

calls his front yard. Its wonders, ranging from wild flora and fauna to the cultural achievements of all mankind—seen in the museums—he recites with guide book thoroughness. And sums it all up with a cash valuation which, if you are interested, is, or was in 1942, exactly \$859,941,000. And this is not merely a guess!

Cady, to get back to his work on *Life* magazine, was enjoying prosperity. But those golden days were numbered. Editor Mitchel died in 1918 and, although the magazine lingered on a few years, Cady's connection with it came to an end.

But he had already begun his illustrations for Thornton Burgess' adventures of Peter Rabbit in the "Old Briar Patch," "The Smiling Pool" and "The Green Forest," and in 1922 he was invited by the New York *Herald Tribune* to contribute a Peter Rabbit series to their syndicated Sunday comic section. He was persuaded also to write a few books himself. "Caleb Cottle," written for Houghton Mifflin in 1921, was followed by several others and by stories for *St. Nicholas*, *Good Housekeeping* and *Ladies Home Journal*.

For many years, as previously noted, Cady has been an able practitioner in the fine arts. He has exhibited his etchings, watercolors and oil paintings in the national shows—and won prizes: Honorable Mention at the Allied Artists Show and the *Edwin Palmer Memorial Prize* at the National Academy 1945 Annual. His etchings are owned by the Metropolitan Museum of Art, Library of Congress, New York Public Library



*Pittsburgh Snow* Oil 24 x 30



*Harrison  
Cady's  
New York  
Studio*

and other noted collections. He is prominent in the art circles of New York and Rockport, Massachusetts, where he has spent some part of every year since 1901. He is a member of various societies, including the Society of Illustrators, Society of American Etchers, American Watercolor Society, Dutch Treat Club, Ship Model Society and the Salmagundi Club.

In 1915, Harrison married Melina Eldredge, daughter of a prominent Brooklyn family living on Dean Street, and the Cadys made Brooklyn their home until 1939 when they moved to their present studio apartment on 67th Street.

Twenty-five years ago Cady bought the old Headland House in Rockport, built in 1781. His precaution in "endowing" this, his summer home, is testimony to his inability to forget that there is a wolf lurking out there somewhere—though he may be out of sight at the moment. He says: "I have never been one who believes it will always be fair weather. I made up my mind that this was to be our permanent home, a fortress, a safe refuge to which we could always retreat, come what may. Accordingly, I decided to 'endow' it much as one endows an institution. I made careful estimate of taxes, insurance and maintenance; then invested a sum in an annuity that would finance the place in perpetuity."

Chief among Cady's hobbies is a collecting propensity that has filled both his homes with a polygenetic assortment of art objects. As a result of his wanderings at

home and abroad he has gathered together a treasured miscellany of old Italian, Flemish and Chinese paintings, Venetian cabinets, porcelains and jade carvings. There are Spanish varguenos, Persian palace doors and brasses from Holland. Drawers in an Italian cabinet are filled with miniatures. Scattered about the home are pieces of armor and a considerable number of ship models, remainder of a larger collection, most of which went up in flames during a fire in the Brooklyn home some years ago. It is evident, as Harrison discusses his

Text continued on page 34



*Eastern Point Light Watercolor*



# 6 Painters

The paintings shown on the following pages have been selected from the Encyclopædia Britannica Collection of Contemporary American Painting—a new collection of 117 paintings which will make its debut at the Art Institute of Chicago on April 12th, 1945, and will then continue on a nationwide tour of the country.

In choosing these six pictures the Editors have endeavored to emphasize Britannica's purpose in making their Collection truly representative of the whole range of painting philosophy and method in contemporary art. Even in so limited a group we see a wide variance of conception, pictorial approach and personal appeal—qualities inherent in the background and personalities of the painters.

Horace Pippin, a gentle, religious Negro painter, comes to us with a childlike conception of a peaceful world. Pippin, considered one of America's first primitive painters, and much in vogue at the moment, has been likened to Rousseau though it is doubtful that he ever borrowed from any man's technique. The quiet, gently ironic, Bohrod chooses to paint the seamier side of a great city. A realist, he uses color with daring, and makes beauty come alive on his canvases. There is George Grosz who is very much concerned over man's inhumanity to man in this troubled world, but he puts his fearless protests into a very gorgeous kind of paint language. Sheets, aware of nature's poetic grandeur, handles his subject with subtlety and a rare consciousness of decorative values. Veering toward abstraction he retains the appeal of subject interest in his powerful designs. Dan Lutz is another individualist who sets down sheer fantasy on canvas in a manner both modern and mystic. Inspired by an old Negro spiritual, he drives his Golden Chariot into a haze of turquoise and amethyst and topaz. The abstraction by Tomlin reveals a sensitive blend of design and dream stuff—a man's deep feeling put into meaningful symbols that tell an evocative tale. There is emotional as well as mental appeal in his painting.

Six paintings that should invite people to look for-

ward to seeing the entire Britannica Collection when it is shown in their vicinity.

The Encyclopædia Britannica Collection came about in a very natural way. Within the past few years, this organization, becoming aware of the growing emergence of American art, began to use paintings to illustrate articles in their many publications. Leading artists were commissioned to paint certain subjects for them. Steadily their enthusiasm grew and it dawned on them that reproductions were not enough. Since they had long been an instrument of educational and cultural guidance why should they not be among the first to focus nationwide attention on American art by means of a collection that would travel all over America—to small towns as well as great cities, to hospitals and schools as well as to museums—to make it possible for a great number of American people to make a personal acquaintance and to develop pride in this precious heritage which was their very own.

Mr. E. H. Powell, Britannica's president, expresses it this way: "Exposure to art without any coercive insistence seems to be a democratic basis for meeting any new experience that Americans understand and approve. Believing as we do that inherent good taste, the love of beauty, is not limited to any one class we have high hopes for this venture. Britannica hopes that America will really look at her own art—but the decision, in all good faith, rests not with Britannica but with America."

Mr. Powell declares that this collection is only a beginning—an opening chapter (he humbly hopes that it is a good one)—for his dream is to keep interest alive and growing. Each year he plans to acquire new paintings, to add both known names and new names, to encourage the artist of America to believe that his country is ready to give him the recognition he so richly deserves.

The stories of the six painters that appear on the pages with their pictures were written by Grace Pagano and we are grateful for permission to print them.



*The Holy Mountain* by Horace Pippin Oil, 36 x 30 inches

In the procession of down-to-earth painting, Horace Pippin deserves a very special niche. Considered the first important Negro painter to appear on the American scene, he has a fresh insight into Nature and tells about it in a language all his own. It is a language of homely poetry with the charm, simplicity and sincerity of all authentic folk art. One looks in vain for any characteristic technique, color or composition of any old or modern master. He says "Pictures just come to my mind and then I tell my heart to go ahead." He loves to paint, and he paints the things he loves. He's been doing it for 40 years without benefit of any formal painting knowledge. Praise to Lincoln, hymns of honor, the charm of southern plantation life, flowers and lace—in each instance he selects a special color harmony to tell the story, from a riot of reds and purples and yellows to a symphony in white, black and gray.

Originally considered a Primitive painter, his growing sophistication has gradually eliminated that label. His work remains completely uninhibited, free, fanciful and delightfully individual, but with no less of charm he has added a fine sense of design, the quiet awareness of æsthetic principle, and the growth of his

own personality.

Horace Pippin was born in West Chester, Pennsylvania, in 1888. At an early age he moved to Goshen, New York. There he attended public school and supported himself doing odd jobs. He worked as a junk dealer, iron moulder and hotel porter.

During World War I, a bullet hit Pippin in the right shoulder. Since then he has not had the ability to lift his right arm to a horizontal position. Consequently, he has to push his painting arm along by means of his left hand. Even this handicap could not kill his love for painting—he kept on for years, satisfying his tremendous inner urge, and it was not until 1937, at the Chester County Art Association's exhibition, that he was discovered.

Since that time he has had several one-man shows throughout the country. His paintings in full-color reproduction have been reproduced in *Life*, *Time* and *The New Yorker*. He is represented in the permanent collections of the Pennsylvania Academy of Fine Arts, Albright Art Gallery, Philadelphia Museum, Phillips Memorial Gallery, Whitney Museum and Rhode Island Museum.





*Waiting for the 3:30* by Aaron Bohrod Oil, 36 x 27 inches

Chicago's most nationally known gift to art is in the person of Aaron Bohrod, who returns the compliment nicely by finding all the inspiration he needs within her environs. Completely disinterested in her more elegant sections, he finds his material in the shabbier parts of the city—Division Street, Maxwell Street, markets and ram-shackle houses. Yet, despite satiric intent, they turn out to be pictorially beautiful, probably because beneath the irony Bohrod loves his Chicago and because he uses color lusciously and with a profligate hand. Bohrod, if asked, would prefer to call himself a general practitioner in art—landscapes, architectural structures, figures and still lifes, all offer pictorial temptations "because he is too interested in too many subjects to be tied to one kind of painting."

This shy, blond young man, who is not overly talkative, but quick-witted and observant to a rare degree, was born on Chicago's west side in 1907, the son of a Russian émigré grocer. He attended Crane High School and spent one year at Crane Junior College. He was in turn a printer's devil, broker's messenger, mechanical draftsman and commercial illustrator in order to pay his way at the Chicago Art Institute and later under John Sloan and the Art Students League in New York.

He says he learned a great deal from Sloan, who criticized his work freely and openly.

He has had a number of one-man shows, has twice won a Guggenheim Fellowship and has done government murals for the Vandalia post office in Illinois. As an instructor he accepted the post of artist-in-residence at the Illinois State Normal College in Carbondale. He is represented in the permanent collections of the Whitney, Boston and Brooklyn museums, Pennsylvania Academy of Fine Arts, Sheldon Swope Art Gallery, Butler Art Institute, the Art Institute of Chicago and the University of Illinois. He has had color pages in *Life* and *Esquire*. Critics consider him as one of the best artists in America in the mediums of watercolor and gouache.

His home, with his wife and young son, is in Chicago and one of his best still lifes is an arrangement of toys that the youngster, then six, demanded his father to paint. In 1943, as artist-war-correspondent for *Life*, Bohrod brought back pictorial records of jungle fighting on Rendova Island in New Georgia. In 1944 Bohrod went overseas on his second assignment, this time to London and the Cherbourg Peninsula.



*The Wanderer* by George Grosz Oil, 40 x 30 inches

The paintings of George Grosz will remain immortal even after time has dulled a little the motivating social context of many of them. Not that the context isn't potent—Grosz is a master of irony, he lashes out dangerously—but fortunately over the iron hand there is the velvet glove of magical paint quality.

He considers it a disgrace that he is the author of a series of bitter line-drawings which has been compared to the best work of Goya, Hogarth and Daumier. He is reluctant to speak of his past wherein he incurred the wrath of Hitler for his graphic attacks on Fascism. He calls the oils he has been doing for the past five years "Hell" pictures and, in addition to expressing the essential spirit of the age, he believes they are portraits of his inner self. "In 300 years, if there are still museums, they will look at my pictures and say, 'Look here! How troubled they must have been then!'" But he also loves less troubled subjects. Few artists enjoy painting the texture of a fabric, the sheen of fruit, the glint of water more than Grosz does and few can do it so well.

George Grosz was born in Berlin in 1893. He began drawing when he was five years old, imitating his father who went in for "doodling" on tablecloths and

cardboard beer coasters—only he started in by copying battle scenes. In 1909, when Grosz was sixteen, he enrolled in the art academy at Dresden. Later, he was awarded a scholarship which enabled him to continue at the Berlin Academy of Applied Arts. About this time he accepted commercial jobs, such as designing wall-paper, cigarette packages and book jackets, and began to sell his satirical drawings to the German magazines.

It was after the war that he began his attacks on Naziism, and in 1932 was compelled to flee to America. When he acquired his American citizenship in 1938 he said, "It is the fulfillment of a wish-dream that I've had since I was nine." To be called a distinguished American artist is his most appreciated compliment. A tense, complex man of moods, he lives with his family in Douglaston, Long Island, and believes that he has changed character since he has changed countries and that there is less of hell and hate, and more of warmth and beauty in his work.

Many American museums own Grosz' paintings. Among them are the Metropolitan, the Whitney and the Modern Art Museums, the Duncan Phillips Memorial Gallery and the Art Institute of Chicago.



*The First-Born* by Millard Sheets Oil, 50 x 40 inches

"Instructions in oil, sermons in paint, monitions in fresco—all meant to remind us that art is a mission and that our reform is its affair—all these flourish. But, for you and for me, is there not a place too, and a bit higher on the wall, for the art of a young man who has never gotten over the joyous fact of having been born into a world full of charming surprises that he would share with us? 'Day is here!' his pictures cry, 'with life, color, beauty.'" Thus does Dr. Hartley Burr Alexander sum up the work of Millard Sheets.

In May of 1944 Sheets returned from India, where, as *Life's* war correspondent, he spent more than a year making an official watercolor account of the activities of the Far Eastern theater of war. The watercolors and drawings he brought back are unforgettable emotional experiences.

Sheets lives in California, in an architecturally perfect ranchhouse which he himself designed and built in the beautiful Pomona Valley. The magazine, *American Home*, in June 1944, showed its approbation of his skill as an architect by picturing the ranch house in full color, complete with blueprints.

Sheets was born in Pomona, California, in 1907 and attended the Chouinard School in Los Angeles. During his final school year his work attracted the attention of Dalzell Hatfield, who arranged for his first one-man show in Los Angeles. At the same time he entered the Davis Competition at the Witte Memorial Gallery of San Antonio. Despite a mistake in shipment, by which the wrong painting was entered, he won the prize of \$1,750—this with the picture "The Goat Ranch." Meanwhile, his one-man show was so successful that he was invited to exhibit by some twenty museums all over the United States. Sheets arranged for his traveling exhibit and then set off for Europe to study the old masters in the museums abroad.

Back in America, he was asked to teach at Chouinard, at Scripps College in Claremont, California, and he also accepted the directorship of the art department of the Los Angeles County Fair. He holds one-man shows every year, and during the summers of 1935 and 1936 he taught at the University of California and the University of Hawaii. He is represented in the important museums and private collections.





*To the Sea* by Bradley Walker Tomlin Oil, 37 x 30 inches

Somewhat one shies away from the term "abstractionist"—and actually dislikes the word—when one looks at a Tomlin translation in pigment long enough to sense the rare qualities behind it. There is a sort of subconscious "lady in the dark" revelation in his picture-building far more meaningful than the average put-it-on-canvas painting.

All the essences of dream, conscious thought and psychology conspire together to an unobvious but strong emotional definition of a given theme. Perhaps it takes the combination of both cerebral and spiritual qualities for its fullest appreciation, but even a surface eye may delight in its color and inventiveness of design. Arranged arbitrarily in subtle relationships he paints such still lifes as "Outward Preoccupation," "Burial" and "To the Sea." In all of them there are symbolic suggestions, whispered implications, in a potent language all his own.

Tomlin works slowly and with great concentration. He has limited himself to a somewhat restricted field and yet he manages to create a wide variety of expression. There is neither repetition nor carelessness, nor adherence to a pattern in any of his canvases. Bradley

Walker Tomlin was born in Syracuse, New York, in 1899. He graduated from Syracuse University in 1921 and won the university's Hiram Gee Fellowship for European study, and in 1922 he became a member of the Louis Comfort Tiffany Foundation.

Between 1923 and 1927 Tomlin spent most of his time abroad, where he studied at the Academie Colarossi and the Academie Le Grande Chaumiere, and worked independently in his own studios in France, Italy and England. His first one-man show was held at the Montross Gallery in New York in 1924.

After returning to America Tomlin taught art, and from 1932 to 1941 he was a member of the faculty of Sarah Lawrence College, but since 1941 he ceased teaching in order to devote his entire time to his painting. He is a member of the Federation of Modern Painters and Sculptors, and has done mural decorations for the Memorial Hospital in Syracuse, New York.

Tomlin's work is represented in the permanent collections of the Brooklyn Museum, Pennsylvania Academy of Fine Arts, Whitney Museum, Metropolitan Museum and the Duncan Phillips Memorial Gallery in Washington, D. C.



*The Golden Chariot* by Dan Lutz Oil, 30 x 24 inches

And out of the West comes a young man who has thrown away all the tired books of rules. He pays no heed to formulas. He has little interest in morals, reforms or sermons. Nor does he stoop to charm with the picturesque in any accepted or expected sense. At first glance, the untrained eye may become a bit wary but, given imagination, it will swiftly succumb to delight and stimulation.

Dan Lutz delves all the way into "Americana." Old streetcars at rest, deserted houses caught in the light of an eerie moon, interpretations of Negro spirituals, a gospel meetinghouse or a corner poolroom—these he will paint seriously, reverently or mystically, in accordance with the moods they evoke, and so honest is his own reaction that he is able to transmit it on canvas emotionally undiluted and integral. In his approach he is as direct as the Italian Primitives and as contemporary as a blues singer. He paints from within, individually, compellingly, with a disciplined resilient palette that accepts effortlessly the change from brilliant tones to somber ones.

Considering his accomplishment in the annals of contemporary American art, Lutz is surprisingly young. He was born in Decatur, Illinois, in 1906. His formal

art education began at the Chicago Art Institute during the years 1928 to 1931. He wrested a B.F.A. degree from the University of Southern California, and in 1931 was awarded the James Nelson Raymond European Traveling Fellowship, which he used for study in various museums, art galleries and private collections.

Since 1932 he has been a member of the Fine Arts faculty of the University of Southern California, and became the head of the painting department there in 1938. During the latter year he was visiting instructor in figure, sketch and landscape at the Chicago Art Institute. From 1940 to 1944, he was visiting instructor at the Institute's summer school of painting at Saugatuck, Michigan. In 1944 he became instructor of landscape at the Chouinard School of Art, in Los Angeles.

Between 1933 and 1943, Dan Lutz was the winner of eleven national prizes and his work has been sought after by many museums and private collections. As for publicity and sincere critical recognition, his painting has aroused writers, reviewers and the American public, from coast to coast.

Among other galleries where the work of Lutz may be seen are the Wood Gallery, Montpelier, Vt., and the Vanderpoel Art Association in Chicago.

# art

## on a business basis



### A visit to the Charles E. Cooper Inc., Studios

How to "break into the game" is the question confronting all young artists embarking upon careers as illustrators.

Time was when the black portfolio and aching feet were the only answer. That method, today, begins to appear primitive if not obsolete, for in recent years illustration, particularly for advertisements, has become highly organized as an art producing business. It is getting increasingly difficult for any other than top-flight artists to compete successfully with those associated with organizations known as art services or studios. These are cooperatives of a sort. They assemble under one roof all the personalities, skills, business experience, equipment and services involved in the creation and marketing of art for advertisers and publishers.

Such is the studio of Charles E. Cooper, Inc., occupying the entire ninth and tenth floors and part of the eleventh (8700 feet in all) of a large office building at 57th Street and Lexington Avenue in New York.

In the present-day commercial art field competition is great, demands are exacting, and the successful artist avails himself of every assistance. In the business of art there are many things to be done besides actual drawing. Models, photography, research, mechanical details, shipping, billing and finally breakdown of expenses, and taxation are functions that an organization can assume for the artist. The elimination of these necessary details relieves his mind and enables him to concentrate on his creative work.

There is nothing "arty" or Bohemian about the Cooper Studio; its plan is functionally designed and its business practice is geared to that of modern industry which is its client. Individual studios for member artists have north light and sound-proof doors entering hallways. There is a complete photographic studio with darkroom, costume room and two dressing rooms. An assembly and shipping room is centrally located. The conference room, a large, salesman's room with files of artists' samples, a library and general business offices take up the remaining space.

Mr. Cooper is justly proud of the fifty people who comprise his present staff. Many of them are prominent illustrators of fiction and advertisements. "No art service," he declares, "is better than its artists." Discovering the right people is one of Cooper's chief responsibilities. He says, "When selecting artists to work in a group it is essential to consider personality as well as art ability. Many a man with excellent talent just wouldn't get along with the others. There are a certain number of artists who work better when they are stimulated by the thoughts of others. These are ideal studio men. Always eager to accept criticism, they themselves are ready to give advice on subjects on which they in turn are well-informed. For example, an artist interested in aviation will lend assistance to another of his group who has an aviation illustration to make but is not 'up on it.'"

Research is one of the illustrator's most exacting and time-consuming tasks. Authenticity of every detail in his drawing is essential. The studio's research librarian appears to have many resources at her command. She says, "We maintain our own research library of reference books, magazines, and clipping files which are kept current. We clip publications, write to industrial and commercial organizations for photographs and catalogs, purchase old books to clip and thus add to our historic files.

"We constantly consult the Picture Collection of the New York Public Library and we contact the Army, Navy, Marine, Coast Guard and Merchant Marine Public Relations Offices for military information . . . we contact the Allied Countries Information Bureaus and Consuls . . . news and photographic agencies . . . business organizations, airlines, railroads.

"We shop for furniture, millinery, antiques, bridal veils, stuffed alligators, wallpaper, fabrics, china, and a miscellany of things too numerous to mention. We hunt and take photographs of elusive objects, such as an antique trunk, only to be found in a museum, or the rear end of a damaged jeep."

At Cooper's the artist appears to have no model



troubles. These are all handled by a secretary whose job it is to arrange for models through the various agencies and see that they report to the photographic studio on schedule.

Costumes and various accessories, we learned, are available to the group artist for the asking. A secretary in charge is constantly in touch with theatrical costumers and the Studio has its own store of costumes. On short notice such properties as baby carriages and bicycles are forthcoming.

The Studio maintains a professional photographer and technician. Also complete darkroom to give the artist quick service on prints. This is a distinct advantage because "deadline" requirements many times mean speed. Photo prints for an artist can be produced in less than an hour when necessary.

Another important service to artists at Cooper's is assistance from a staff of designers and mechanical experts who assist illustrators in technical correctness. No matter how adept an illustrator is, he will have difficulty occasionally putting in the mechanical details that his drawing demands. The artist may be engaged on a job that calls for the collaboration of several specialists; he himself doing the figure work, another man the lettering, still another the mechanical elements—a washing machine, perhaps, or a wrist watch. All these elements are assembled and coordinated by the production manager who is commandant of the "bull pen," the heart and core of the whole shop. Here jobs start and finish. The necessary materials and supplies are given to the artist. The preliminary work, such as scaling a job to size and laying it out, is done here. When the artist completes his work on a job, it is

cleaned and matted for delivery.

What must especially appeal to the artist member of this organization is a sales service that relieves him of all selling effort and irritations of business dealings. "Our organization," says Cooper, "has six salesmen who cover six times as much territory as an individual, thus keeping the artist before more clients. This helps to prevent him from getting into a rut and working for a single account—an unfortunate situation in which he may suddenly find himself practically unknown when his sole client curtails activities.

"Our salesmen, highly trained in contact work with clients, are equally well-trained in their ability to work with artists. We try to eliminate as many hands as possible between the customer and the artist. Therefore, the salesman not only sells the artist, but sees his job through the shop completely, relaying client's instructions to artists, and acting as an intermediary between artist and client when there are any questions."

Nothing that threatens to distract the artist appears to have been overlooked by Cooper. Such as business and financial problems. The Studio's business department handles all details of bookkeeping. The artist receives payment for the job upon its completion, even though the client may not remit for some time. Many of his tax problems are eliminated and he is assisted in the preparation and filing of necessary reports. Many personal services, not concerned with studio affairs, are also performed by the organization. These include the typing of personal letters, handling phone calls and purchasing personal equipment.

Cooper provides various opportunities for pleasurable and profitable association among apprentices and top-



1



2



3

1. Besides their own library, the Cooper librarian has many resources to help the artist in his search for authenticity.

2. The Photographic Room is complete with equipment and props for artists' use.

3. The Reception Room, with its ever-changing exhibition of originals done by Cooper artists.

4. Mr. Cooper, salesmen, and clients, planning artwork for an advertising campaign in the Studio Conference Room.

5. The Salesroom — complete with salesmen's desks and sample files.

6. Handled by a secretary whose job it is to arrange for models, Cooper's artists have no model troubles.



7. The "bull pen"—heart and core of the whole shop — where jobs start and finish.

8. Treasurer Dwight H. Miller solves the business and financial problems for both artists and studio.



flight artists. They lunch together, bowl together and attend the Monday night figure sketching class in the studio. Summers find many of them vacationing together at the cabin in the Catskills maintained for their benefit.

All this makes for stimulating companionship among staff members and is valued for the opportunity provided for the interchange of ideas. The younger fellows, especially, benefit from their association with the older men. There is a sincerely genial relationship between apprentices and experienced artists.

Charles E. Cooper, born in Chicago 45 years ago, studied and has practiced illustration, maintained an art studio in California for five years, served as art director for a big agency in Detroit, Cleveland and New York. His present duties are principally executive though he occasionally does some layout work. He consults with artists and salesmen and acts as go-between in adjusting difficulties involving artists, salesmen and clients. He is a dynamic person with eager enthusiasm for his organization and evident personal interest in

9. Upon completion, every job is recorded by 35 mm. film.



its people. "Like most businesses today," says Mr. Cooper, "we are looking to the future. Twenty of our boys are in the Services and we hope to see them back soon. One has already returned to civilian life. He is Jon Whitcomb, who served as a Lieutenant in the Navy. Our plans for the future include new ideas which will help the returning artist, but we do not feel justified in discussing them at this time."

4

5

6



# Shakespeare

## in newly decorated Editions

### by Kredel, Chappell & Watson

Shakespeare has had many graphic interpretations over the years, but most of these are expensive productions and belong in sets only obtainable through subscription. The fine Limited Editions Club's 27 volume Shakespeare series is the most notable of these, beyond the means of the average artist or collector.

Recently, two Shakespeare publications have appeared in well-designed editions which by their quality deserve more than passing notice and should whet the possessive instinct of every artist interested in fine books.

The first of these is the two-volume set of Shakespeare's Comedies and Tragedies in the excellent Illustrated Modern Library series, published by The A. S. Barnes and Company.

Fritz Kredel has made decorations in black and gray-green for the *Comedies* in which he has seized upon salient situations for his effective, simple renderings. They are very well keyed to the scale of this small format, and by their careful planning have received fair reg-



Pages from the "*Comedies*" illustrated by Fritz Kredel  
One of "*The Fifty Books of the Year*," 1945

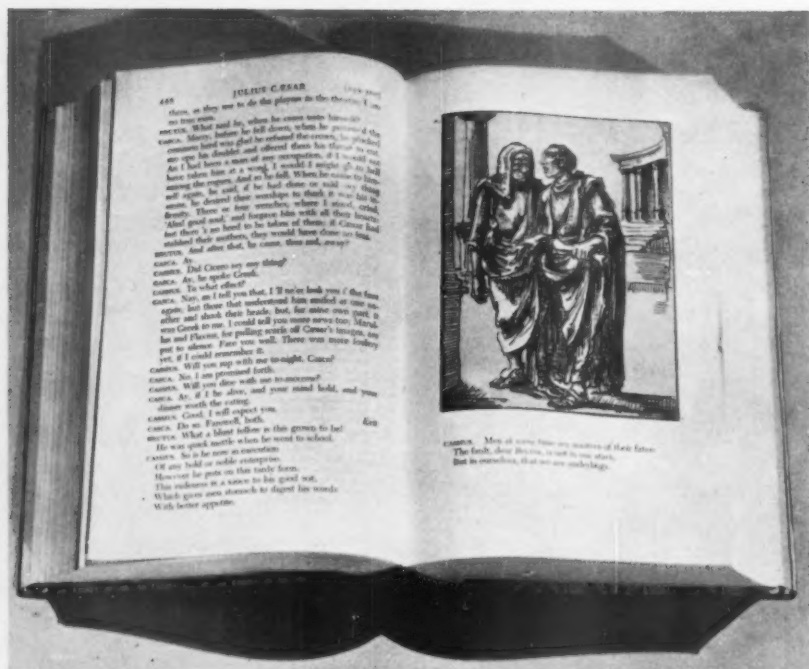
ister and even impression, notwithstanding the high-speed, large edition printing on thin paper.

Warren Chappell has been very successful in his illustrations for the *Tragedies*. Using a freely drawn pen line for the delineation of his compositions, he has further enlivened them by a warm tint block. In effect, these illustrations resemble chiaroscuro wood engraving, especially in the handling of the tint block, which has been executed on scratchboard. This heavier, more complex style for the *Tragedies* is as consistent as the lighter Kredel drawings are for the *Comedies*.

Both Kredel and Chappell, being experienced designers, have studied their problem well, overcoming the difficult conditions of today's printing and paper.

If you are fortunate enough to find a shop that has these still in stock, they may be had for one fifty each.

It is seldom that a trade publisher will turn over a book to an illustrator and entrust him with all of the choices and details of design—paper, format and



Pages from the "*Tragedies*" illustrated by Warren Chappell





97

How like a winter hath my absence been  
From thee, the pleasure of the fleeting year!  
What freezings have I felt, what dark days seen!  
What old December's bareness every where!  
And yet this time remov'd was summer's time;  
The teeming autumn, big with rich increase,  
Beating the wanton burden of the prime,  
Like widow'd wombs after their lords' decease:  
Yet this abundant issue seem'd to me  
But hope of orphans and unfather'd fruit;  
For summer and his pleasures wait on thee,  
And, thou away, the very birds are mute:  
Or, if they sing, 'tis with so dull a cheer,  
That leaves look pale, dreading the winter's near.

98

FROM you have I been absent in the spring,  
When proud-pied April, dress'd in all his trim,  
Hath put a spirit of youth in every thing,  
That heavy Saturn laugh'd and leap'd with him.  
Yet nor the lays of birds, nor the sweet smell  
Of different flowers in odour and in hue,  
Could make me any summer's story tell,  
Or from their proud lap pluck them where they grew:  
Nor did I wonder at the lilies white,  
Nor praise the deep vermilion in the rose;  
They were but sweet, but figures of delight,  
Drawn after you, you pattern of all those.  
Yet seem'd it winter still, and, you away,  
As with your shadow I with these did play.

Pages from the "Sonnets" illustrated by Aldren Watson

decoration—especially if he is a young designer. However, such was the case of the just published *One Hundred and Fifty-four Sonnets of William Shakespeare* issued by Thomas Y. Crowell, designed and illustrated by Aldren Watson.

For the past several years Watson's individual style of decorative illustrations (so handsomely suited to type) has been familiar to followers of Peter Pauper Press books, and by his exquisite "Christmas in the Woods" which bears the Harper imprint.

Everything about the *Sonnets* reveals the sensitive taste of the designer. The rather tall, narrow page of mellow cream-colored paper is a perfect ground for the poetry, set in *linotype Electra*.

The decorations, printed in two colors—a lavenderish gray and a cool red—have a calligraphic character which has been steadily developing in Watson since the appearance of his first book several years ago.

Altogether, these decorations have considerable charm and display a sympathetic imagination. They are cleanly drawn and have just the right weight and substance, not only for the type they complement, but for the stimulation of the reader as he reads and re reads these famous sonnets.

NORMAN KENT

# TAUBES' AMATEUR PAGE

## Frederic Taubes discusses Glazing

Judging from letters I receive, the process of glazing does not seem even yet to be generally understood. Fantastic inquiries pour steadily onto my desk. For example: "Is it true that the old masters glazed their paintings as often as eight times?"; such statements may be found in certain books. In others it is asserted that glazing is altogether an abominable practice, entirely incompatible with ideas of modern art. These ideas are that paintings possessing no visible brush-marks (brush-marks cannot be very well effected in thin paint) lack the modern feel. Well, "slapping on" paint is still, to many, a touchstone of modernity. To be sure, a painting built exclusively on glazes can easily appear anaemic, but no sensible painter uses glazes exclusively; glazing is never the backbone of a painting, it serves only to enrich the textural appearance and to lend depth to a color passage. Indeed, certain very important colors, when used without admixture of a body color, may be used for glazing but practically never for pastose painting.

The old masters employed glazing quite frequently. A large number of their most brilliant colors were suited only for a glazing application. These colors are the copper greens and blues (azurite blue, malachite green, verdigris), ultramarine (lapis lazuli), indian yellow, madder lake, and some other lakes. Especially madder lake—which, incidentally, approximates alizarin crimson, our modern coal tar product—was used by virtually every old master on a white or a grisaille foundation. El Greco was particularly fond of this color and used it with greater effectiveness.

### Back to Fundamentals

Let us again re-define a glaze: it is a transparent film of color; as such, it will be influenced by the underlying color; conversely, the appearance of the underlying color will be affected by the glaze. In a glazed area the light color of a ground will shine through a veil of a darker color, hence, a ground made up of a lighter color is of prime importance in glazing.

The alleged eight glazings of the old masters belong, of course, to the realm of myth. If used in more than two layers, a glaze for all practical purposes ceases to appear as such—it becomes an impenetrable skin. And a sickly skin it will become into the bargain, with signs of an early demise written all over its epidermis. Just fancy a goodly number of fatty layers pulled tightly, one over another! How they would hate it! How they would darken, wrinkle, crack, shrink, and otherwise display a disgusting behavior. So the principle of glazing is: *One darker color applied on top of a lighter underpainting*; two glazings should be the limit.

### Technology

What type of ground should be chosen for glazing? A "solid" ground. Solidity of the ground is the life insurance of the glaze. A solid ground is made up of

a lean and a dense paint. (A pigment which absorbs no more than 15% of oil is considered lean. A lean paint is always dense, but a dense paint need not be necessarily lean. Umber, for example, a very dense pigment, absorbs about 80% of oil.) White lead, pure or with some color added, will be most suited as a glazing ground. As a solid color, Naples yellow or vermilion may be used for underpainting to be glazed. Both these colors are lean, very dense, and possess excellent capacity to reflect light.

As a glazing medium, a mixture of linseed oil and resin varnish should be used. Because of their viscosity, sun-thickened oil or stand-oil are preferable to the raw product; the proportion of varnish to a viscous, polymerized oil may be as high as 50%. Such an oil will not likely become too thin in the presence of a relatively large amount of turpentine. Sun-thickened oil and stand-oil have also a better capacity to protect the frail damar or mastic resin.

As for myself, I have come to value the Congo copal resin more than the soft resins. My own opinion, however, differs sharply with those of most of my learned colleagues who condemn copal on various grounds. I have come to discount the negative reports on copal completely and with good reasons. Although some of these reasons were discussed in *Studio Secrets*, I shall take up the matter once more in the near future on the 'Taubes' Page to bring some more conclusive evidence on the value of copal.

The presence of a varnish in the medium has a double purpose. First, it makes the limpid film adhere better to the ground; varnish prevents the thin paint from dripping off a vertically placed canvas; secondly, it reduces the oil content of the paint, and, in a glaze, this content is always high.

Glazes may be applied with all kinds of tools; one may paint them with bristle or with sable brushes, or one may rub them in with the palm of one's hand in similar fashion as in inking an etching plate. Also a palette knife is most effective in producing thinnest paint films. In some of Rembrandt's paintings the use of a palette knife for glazing is quite apparent.

### Glazing Colors

Some colors are by nature transparent and not suitable for pastose application because, when put on thickly, they lose their intrinsic color value. These colors are viridian green, monastral green and blue, ultramarine blue, raw sienna, gold ochre, green earth, barium yellow, alizarin crimson. Burnt sienna and prussian blue are also transparent; the first may be used for pastose painting; and the second, because of its powerful hue, serves mostly to change the tonality of a color or a color combination. Also, most of the opaque colors may be used for glazing, but, in order to make them appear transparent, they will have to be considerably thinned with the glazing medium.



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# TAUBES' page

**SEND YOUR QUESTIONS** to Frederic Taubes, prominent American painter and authority on technical matters. He will answer them all personally when a self addressed and stamped envelope is enclosed. Questions of most general interest will be printed on this page. Address Mr. Taubes care of American Artist, 330 West 42nd Street.



## THE CRAFTSMAN'S SENSIBILITY

A common household requisite is the first subject on our reproduction. Factory-built and mass-produced, this useful piece of furniture fulfills every purpose for which it was originally designed. The second subject also represents a stool; it is a somewhat quaint contraption, and, being a little on the rickety side, its efficiency is questionable. It may be called an "antique"—if you are romantically inclined.

Leaving aside its usefulness, Item No. 1 gives little joy to the eye; it is sober, unglamorous, a matter-of-fact creation. It is obvious that there is nothing wrong with its proportions and there can be no quarrel with the material from which it was made. Yet, when we consider it esthetically, we have definite grievances. Take, for instance, the surface—it lacks any sensibility whatever; behold the mechanical exactitude and symmetry of all parts; undoubtedly all these parts are issues of a lathe, propelled by utmost efficiency, but possessing not the slightest vestige of feeling. Whereas the human hand is bound to impart some marks of animation to the material on which it labors, the machine knows no such whimsicalities. Notice, the overall surface is highly polished. Once such slick surfaces were looked upon as marks of distinction, since a great deal of skilled labor had to be spent to achieve a perfect finish. The machine, however, provides this finish very cheaply indeed. That is not to say that the perfect finish must be void of beauty, but when achieved by mechanical means it will remain frigid and impersonal.

In contrast to the barrenness of this chain-store article, we observe in the second object the changeable mood of the craftsman's tools, and some other imprints which time and random vicissitudes have left on it.

The marks of these tools conditioned by the master's impulses, have left a topography—texture, as we call it—which is varied, animated, and fraught with sentiment. In this rich texture, the eye finds perpetual initiative; also

the ever-varied measurements of the object delight our senses. Mark the capricious legs! Each one chooses its own direction in which to amble along. Their thickness also varies, as if each would insist on defending its own obdurate individuality. Symmetry is lacking, lines which are supposed to be parallel never quite make it; in short, disorder and anarchy seem here to be completely at home. But it is just this apparent anarchy which delights our sensibilities, for nothing is more tedious than absolute conformity to

type; it paralyzes the adventurous excursions of the eye and heralds an unerring, inflexible fate—monotony, the awful reward of the mechanist.

And how does this all relate to art, the reader may ask. Perfectly. The principle of handwork is identical in utilitarian objects and in works of art. A ruled line in a painting will hardly persuade the eye to follow its course; symmetrical composition, smooth surface finish, the lack of brush marks—in a painting, this, too, will dull our interest and chill our sympathies.

## TAUBES' QUESTION AND ANSWER DEPARTMENT

*Mr. L. M., Woodhaven, N. Y., asks:*

Is it advisable to use 60% white lead and 40% zinc white for oil-priming? Is this formula better than one consisting of pure zinc white?

*Answer:* The first formula is not too good, the second is much worse. Zinc white is a brittle material, its hiding capacity is poor, and the oil absorption is too high. As I suggested in *Studio Secrets*, an oil-priming consisting of white lead and 10% addition of titanium dioxide will be adequate.

*Cpl. R. K., Australia, asks:*

To what degree did Winslow Homer and Frederic Waugh follow the practice of the old masters? Did they underpaint in the strict sense of the word? What painting medium did they use? How well will their paintings last?

*Answer:* Neither of them used the technique of the old masters in the strict sense of the word, mainly because they were not acquainted with it. They did not employ systematic underpainting, although Winslow Homer occasionally used an umber-wash, the only rudimentary procedure which resembles the old masters' imprimatura. Straight linseed oil medium was used by both of them, but I understand that Waugh at times used cobalt siccative with his medium. Presumably the quantity of the siccative used was excessive. From all outward appearances, these paintings by Homer and Waugh which were executed in the simplest, *alla prima* technique should remain reasonably well preserved.

*Miss W. P., Indianapolis, Ind., asks:*

How should I repair a canvas which shows a crack caused by external injury? The canvas is not broken. Can I over-paint it?

*Answer:* A. The canvas should be placed flat on a table with the painted surface downwards; where the crack appears a few sheets of newspaper should be placed on the table. B. Cut a piece of blotting paper to a size one inch larger all around

than the crack. Moisten the blotting paper with water (don't soak it!) and place it on the reverse side of the canvas where the crack appears. C. Insert a sheet of newspaper underneath the edge of the blotting paper. This is done in order to prevent the impression of the blotting paper on the canvas. D. Cover the blotting paper with a dozen sheets of newspaper, and weight it down with a heavy laundry iron. (The newspaper sheets should be replaced as soon as they absorb the moisture from the blotting paper.) E. Leave the weights for 24 hours on the damaged spot. This procedure will greatly improve the appearance of the crack. However, it will not make it entirely disappear. Only relining or using a patch will remedy the condition radically. There is not much sense in overpainting a crack which involves the paint-layer and the ground as well. When such a crack is not perfectly immobilized, it will reappear through any subsequent, normally thin paint-layer.

*Mr. S. S., Long Island City, N. Y., asks:* I have tried to dissolve damar in alcohol but I have not been successful in my attempt. What may be the cause of my failure?

*Answer:* As I have mentioned in this column before, damar is only partially soluble in alcohol. However, the constituent of this resin, which does go into solution, will serve as fixative for pastel, charcoal, etc.

*Mr. S. H., Baltimore, Md., asks:* How can I remove "bloom" from a painting?

*Answer:* Without examination of the painting in question, a conclusive "medication" cannot be very well prescribed. Sometimes gentle rubbing of the painting's surface with soft silk material (silk stockings, for instance) may help. More often removal of a varnish and a subsequent revarnishing will be necessary. In some other instances, relining of the painting will be indicated.

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Our products are short in the stocks of most dealers, chiefly for the following reasons:

- 1) The War brought with it the obligation on the part of all manufacturers to concentrate on the needs of the Armed Forces.
- 2) Labor is channeled into work of greatest importance to the War effort. Our participation in the War effort has enabled us to keep together a skeleton organization of help, skilled and unskilled, which has enabled us to continue to manufacture some products for civilian needs, particularly for educational purposes, in limited amount.
- 3) The scarcity of raw materials and supplies entering into the manufacture of our products has played its great part in keeping our products scarce for civilian needs. The recent WPB Directive affecting lead, has almost brought to a stop the manufacture of collapsible tubes for paint product purposes. Other type containers must be found. This is only one instance illustrating what we are up against in the manufacture of Artist Materials.

Our products are well known and widely distributed throughout the U.S.A., but our dealers' shelves show many gaps today and the stocks of our products are at an all time low everywhere. We shall continue to do our utmost to serve our good friends and customers through our dealers. Stocks will be built up and temporarily discontinued items restored at the earliest possible moment.

We appreciate the great patience of all customers and hope all will bear with us for yet awhile, or until final victory over our enemies, which will assuredly come in its proper time.

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## THE X-ACTO KNIFE AS A DRAWING TOOL



### Lumiprinting

This intriguing art, long known as "cliché verre," has been recently revived and greatly improved as the result of Joseph di Gemma's experiments, described in his book, "Lumiprinting."

Lumiprinting is a fascinating form of pictorial expression in which the artist draws or paints, on sheets of glass or plastic (with pencil, crayon, water color or oil) any of several kinds of negatives, similar to photographic negatives. From these it is possible to make any number of contact prints or enlargements by the same processes used in printing from regular camera negatives.

This medium is excellent for making Christmas cards, bookplates, place cards, invitations, etc. The above illustration demonstrates its simplest form. Glass was coated with black varnish, after which the X-ACTO knife was used for scratching through this coating. Next an ordinary photographic print was made, each knife scratch appearing as a black line on the print.

One is by no means limited to black and white effects, however, as there are numerous methods of obtaining a wide variety of tones. All sorts of textures are likewise possible. The required processes are described in full in the above-mentioned volume. The materials required are cheap.



★  
This advertisement is an adaptation of a page in **TWELVE TECHNICS** (left), a booklet of hints prepared by a leading authority for the artist, student, and teacher. A copy is yours for 10 cents.

★  
**X-ACTO CRESCENT PRODUCTS CO., INC.**  
440 Fourth Ave., New York 16, N. Y.

## EXHIBITION ETHICS An Editorial

An example of unethical exhibition practice has come to our attention through a release from the George Gastine Galleries of Los Angeles.

It is an announcement of *The Artists' Protest Exhibition* arranged by a large group of artists with the purpose of registering formal condemnation of the procedure used in selecting the *First Biennial Exhibition of Drawings* at the Los Angeles County Museum.

The Biennial was nationally advertised as an exhibition open to all U. S. citizen artists. From all parts of the country, according to the release, 481 artists sent in a total of 1198 drawings.

It now appears that 506 drawings in the Biennial were invited works arranged for in advance of the jury meeting; only 101 pieces were selected by the jury.

"These facts and figures," states the release, "first became known when one of the jurors on being asked how long it took to judge 1200 drawings, replied that it did not take long as the show was mostly selected *before the jury met!* This, then, is the *open competition*, called the 'First Biennial Exhibition of Drawings by American Artists,' as conceived by the directors of the Los Angeles County Museum of Art, Science and History!

"The only statement given out by the director, Mr. Roland J. McKinney, is that the plan adopted is one that has been used by many museums.

"James Normile, Associate Curator, reports that 'few local artists responded to advance notices and Eastern artists did.'

"If any advance notices were sent out of *favoured artists*, this constitutes another malfeasance in arranging an *open competition*.

"We believe that our protest is valid and of interest to all readers of art news, and ask you therefore, to give it a *true presentation*, clearly stating that the only question involved is one of *principle*, and in no sense is our protest meant to be construed as a criticism of the artists participating in the Museum show nor of the merits of the drawings in it.

"We believe that those *four hundred eighty-one artists* from all parts of the country, who submitted works to a supposedly open competition, should be informed of the true nature of the *First Biennial Exhibition of Drawings* at the Los Angeles Museum."

The release is signed by 49 artists, most of them nationally prominent painters, some of whom are represented in the Biennial at the Los Angeles County Museum.

*American Artist* is particularly anxious to bring this protest to the attention of readers because through the announcement of the *First Biennial* printed in our November 1944 issue we innocently played a part in broadcasting the misleading notice.

Any Editor naturally assumes the integrity of all announcements coming from reputable institutions; so while we must apologize to readers who may have been led into a re-

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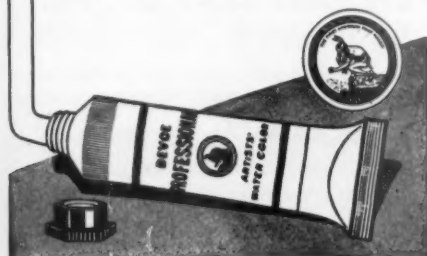
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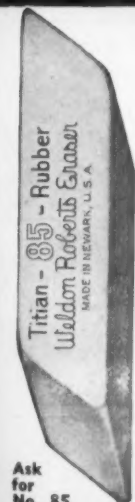
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grettable situation by the notice on our Bulletin Board, we want to assure them of our ignorance of any irregularity in the procedure. The Director of the Los Angeles Museum is quoted as saying that the invitation open-plan is common and accepted practice. If so it is time for all of us to protest against it, unless in the announcement, the true situation is clearly presented. The percentage of invited works (to be accepted without jury action) should be stated. The approximate number of works to be accepted by jury should be announced.

It would be disgraceful if artists should be obliged to look with suspicion upon every exhibition notice. A single incident of this kind has an immeasurable influence in creating this suspicion.—*The Editors.*

### Typophiles

One of the most enthusiastic art groups in New York is the Typophiles. It is composed of typographers, printers, art directors, book illustrators and designers, calligraphers, paper makers, print curators, and others, all of whom have a common interest: fine printing.

Founded in 1930 by Paul Bennett, it was begun and has continued, as an informal luncheon group. There are no dues, and no by-laws; no officers and no taxes. Conversation at these Wednesday luncheons is the best thing on the menu. It ripples up and down the long table reserved for the group in a mid-town apartment hotel. Members and guests frequently bring specimens of their work and many important "items" have been examined by the Typophiles in "proof and dummy form."

Often keepsakes are distributed to the group by individual members who operate private presses or who have special signatures of their latest work specially made up for the Typophiles.

These Wednesday attendance lists read like a Who's Who in the Graphic Arts, what with regulars and irregulars and their celebrated guests. One week you may find yourself seated on one side by a man who makes paper by hand—Harrison Elliott; and on the other, by a famous book illustrator—Valenti Angelo; and across from Paul Standard, calligrapher; Bruce Rogers, typographer; and Lewis White, printer; and the next week, perhaps a whole new set of faces and talents.

Usually about thirty Typophiles—all men—sit down together, but sometimes, quite without warning, the number reaches fifty with the latecomers obliged to sit at tables adjoining "the main board."

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trophies, that his Yankee trader instinct salts his satisfaction in any treasure bought at a bargain. He claims that his native perspicacity was whetted by a bit of advice he once got from Alexander Drake, art director of the Century Company when he began selling drawings to *St. Nicholas*. Over the door of Drake's office was a handsome ship model of an American Frigate. Harrison openly admired it, expressed the hope that some day he might come into possession of such a treasure. Said Drake, "Well, Cady, just keep a sharp eye and you can have almost anything you want at your own price." Harrison, ever since, has had his ceiling price on every coveted trophy. One of his proudest exhibits is a model of the Constitution that hangs at the head of his balcony stairs. Formerly in the possession of Captain Clark, Commodore of the Cunard Fleet, it is a beautiful five foot replica of the famous fighting ship.

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Address all replies to the artist, c/o Sell-or-Swap Column, AMERICAN ARTIST.

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## BOOKS

**Artist in Iowa.** By Darrell Garwood, W. W. Norton, New York. \$3.50.

Ten years ago, when a student at the University of Iowa, Darrell Garwood wrote a newspaper article on Grant Wood, and he now offers a biography of the artist which tells the story of Grant Wood's thorough absorption in art from childhood on, of his slow-starting but eventually successful career as artist, teacher and lecturer—how, from his affection for the Iowa farming country where he grew up was developed the special character of his painting. Study in Europe resulted in the "Memling period" portraits; "Woman with Plants" (his mother), "American Gothic" (his dentist and his sister) and others. The author describes the impact on the public of "Daughters of Revolution" and other paintings, and recounts how the artist's satirical perception aroused controversy as well as appreciative delight. There are nine black and white plates of representative work, including billowing landscapes of the Iowa hills and part of the mural; "Dinner for Threshers."

**Pioneer Art in America.** By Carolyn Sherwin Bailey, Viking, New York. \$2.50.

This is one of a series of books designed to bring to young people a knowledge of early American handicraft and art. It is in the form of stories from the lives of such early craftsmen as Phoebe Wright ("the Wax Woman"), Mordecai Lincoln, the Pennsylvania iron worker, Charlie Purdy the limner and so on. Each chapter contains black and white illustrations by Grace Paull.

**What and What-not.** By Kay Peterson Parker, Houghton Mifflin, Boston. \$2.00.

In this "Picture Story of Art," a teacher of practical art in Boston schools has devised an indirect way of presenting the highlights of art history through the ages. A Victorian house complete with what-nots is described, particularly with regard to its hodge-podge architecture — each reference to an adapted style of architecture is accompanied by representing the great periods of art from the cave drawing age to 1880. An architect uncle tells the story to a boy and girl, pointing out to them the merits of modern design for the house of today. Thus an admonition aimed at non-functional design is also threaded through the pages.

**Toy Making.** By Mabel Early, The Studio "How to do It" Series, Studio, New York. \$3.50.

In six chapters headed "Sources of Inspiration and Designing," "Patterns," "Making Up and Stuffing," "Finishing and Decorating," "Doll Making" and "Hard Toys" the author gives full instructions for the making of toys at home. There are 22 illustrations, 33 diagrams and lists of materials and tools.

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## ART AND ANATOMY

By Heidi Lessen

Edited by Mancaster M. Greene

Here the study of anatomy is treated in a series of full page plates divided into two chapters, "Bones" and "Muscles." The text describes each set of bones and muscles, such as "The Bones of the Skull," "The Neck Bones," "The Muscles of the Hand," and so on. 22 additional plates, taken from the sketch books and finished works of Duerer, Michelangelo, da Vinci, Rembrandt, Andreas Vesalius, George Grosz, and so on, are included. \$5.00.

## OUR FLYING NAVY

Foreword by Thomas Craven

A pictorial record of the activities of the Naval Aviation Branch of the Service, containing approximately 60 plates in full color representing the paintings of Howard Baer, Adolf Dehn, Robert Benney, Don Freeman, Joseph Hirsch, Lawrence Beall Smith and Georges Schreiber. Since the artists participated in every branch of Naval Aviation, except for actual combat, their pictures present a first-hand account of this phase of war activity in all its aspects. \$3.75.

## BURLIUK

By Katherine S. Dreier

The story of the life and work of the contemporary painter, David Burliuk, illustrated with 53 black and white reproductions of his paintings. The first part of the text deals with his childhood in the Russian farmlands, his art study at Munich and Paris, and his development into a well-known artist. The latter half of the book covers the artist's introduction to America, in 1922, when modern forms of art were being established despite considerable opposition in the United States. A critical essay by the author of Burliuk's paintings appears at the end of the book. \$4.75; cloth bound \$6.50.

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By Oliver Senior
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By Clifford and Rosemary Ellis
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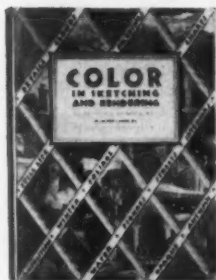
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We are sorry to report that our entire stock of the long awaited 23rd edition of the *Annual of Advertising Art* is already sold out. Many hundreds of customers will undoubtedly be disappointed. Although more than the usual number of copies were printed, our own stock lasted only 23 days after publication. However, various dealers may still have a supply.

The 22nd *Annual* is also out of print, but we still have available a few copies of the 21st *Annual*, at \$6.00.

## A New Edition

### OUR FEATURE FOR APRIL



### COLOR IN SKETCHING AND RENDERING

By Arthur L. Guphill, A.I.A.

Since the first edition of this popular instruction volume appeared some years ago, its subsequent printings have always found an equally warm reception. Its success is easily understandable to anyone familiar with its rich content. The book is divided into two parts. Part 1, *The Elements of Water Color Painting*, is a complete volume in itself—the most comprehensive demonstration of this art ever to appear in print. There are literally dozens of color plates, not to mention the black and whites. Part 2 shows how all sorts of buildings, together with their surroundings and accessories, can be represented in color by the artist, architect, landscape architect and decorator. Though stress is on water-color, included also are oils, pastels, and colored pencil drawings.

With its hundreds of large color illustrations, supplemented with half-tones and line reproductions (each fully described in the text), this 9 x 12 volume by one of the editors of *AMERICAN ARTIST* is a fine addition to anyone's art library. Under existing conditions, we cannot promise how long this edition will last, and future editions may be either reduced in size, or somewhat higher in price. Now, \$10.00.

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By George Pearse Ennis

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## EXPLORING THE GRAPHIC ARTS

By Anthony Marinaccio and  
Burl Neff Osborn

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By Gladys Rockmore Davis

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By Ernest Norling

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By Andrew Loomis

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